

## "Parsifa" in Concert Form

The Damrosch Presentation of the Wagner Masterpiece at Tomlinson Hall Thursday Night... Other Musical News of Interest

THE New York Symphony Orchestra's exposition of Richard Wagner's last music drama, "Parsifa," will be given on next Thursday evening at Tomlinson Hall.

Walter Damrosch, the conductor, has selected the essential parts of the score of the music-drama, and these will be reproduced in concert form. Between the numbers, Mr. Damrosch will deliver connecting and explanatory remarks. There are eight soloists with the orchestra and besides these the male chorus of the Musikverein will assist in singing the "Processional" of the Knights of the Grail, from the first act of "Parsifa." The complete programme follows:

—Act I—  
Prelude..... Orchestra  
Processional of the Knights of the Holy Grail and the Invisible Chorus..... Male Chorus of the Musikverein  
Harp..... Cutter-Savage, Wheeler, Crawford, Bloomfield and Kennedy and Orchestra  
Amfortas's Lament and the Divine Prophecy..... Mr. Archambault and Orchestra

—Act II—  
Parsifa and the Flower Maidens in Klingsor's Magic Garden..... Mmes. Cutter-Savage, Harmon-Force, Wheeler, Crawford, Bloomfield and Kennedy, Mr. Beddoe and Orchestra  
Kundry's Song..... Mmes. Harmon-Force and Orchestra

—Act III—  
Good Friday Spell..... Arranged by Wilhelmj Mr. Mannes and Orchestra  
Defiance..... Mr. Archambault and Orchestra  
Parsifa Becomes King of the Grail and Heals Amfortas..... Final Act

The principal soprano of the company, Mme. Harmon-Force, has returned to this country after several years abroad. She is a pupil of Sbriglia, of Paris, and Randerger and George Henschel, of London. After Wagner's successful European appearances, she is making her first American tour. Mme. Harmon-Force is, of course, a dramatic soprano. She has sung the part of Kundry in the "Parsifa" at the Metropolitan Opera House, New Orleans, this afternoon, and will play in several Southern cities before arriving in Indianapolis on Thursday. On next Saturday and Sunday she will give concerts in the Auditorium of Chicago and then it will turn east. The tour will end at Washington, on Wednesday afternoon, at which time she will give a concert on every day until April 4.

The success of the elaborate enterprise is due to the widespread interest in "Parsifa," and the company's clear exposition of it. Mr. Damrosch is among the foremost of the world's great conductors, and his "opera in the vernacular," so the experts from "Parsifa" that are sung will be in English translation. The orchestra has its full quota of sixty players and in organization is the same as at its Sunday afternoon concert at Carnegie Hall, New York, all last winter.

The subscribers to the concert will have their choice of seats. They will be given a general sale will begin at the same place on Wednesday afternoon, at which time the orchestra will play in several Southern cities before arriving in Indianapolis on Thursday. On next Saturday and Sunday she will give concerts in the Auditorium of Chicago and then it will turn east. The tour will end at Washington, on Wednesday afternoon, at which time she will give a concert on every day until April 4.

The queen of song is an early riser. She studies an hour before breakfast, which consists of eggs, fruit, toast and coffee. Immediately after breakfast, providing the weather is at all propitious, she drives to King Albert's Park, where she walks for an hour. Returning home, she sees her servants and gives directions concerning the household. Dinner is served at 2 o'clock. At night a cold supper is served at 7. Mme. Sembrich lives as the rich in her station. Everything about the house is done elegantly. She and her husband often dine at the restaurants of Dresden. Both have many friends and many visitors, and everyone likes them. They do a great deal for charity. They have one son, now nineteen years old. He cannot sing at all, and is an art printer.

Mme. Sembrich's husband is Prof. Wilhelm Stengel, who has been teacher in Vienna. She has studied the violin and the piano, and plays both instruments exceptionally well. In Europe she is as much a favorite as in America, and she can earn as much as \$100,000 a year. She is now on this side of the Atlantic in Berlin she is idolized.

In the house of Mme. Sembrich-Heink everything is more home. There are eight children in the family, and all save one are at home. Mme. Sembrich-Heink is the typical German housewife, taking as much pride in her linen closet as she does in her beautiful voice. She is happiest when she is at home, with her children about her and presiding at her own table. Her home is in the midst of a park in the little suburb of the big name. All about there are mountains, for the village is in what is known as the Saxon Switzerland.

In the summer time the entire family, including the mother, go about in their bare feet. There is no style in the house. It is a case of early rising and early to bed, and plenty of physical exercise. Mme. Sembrich-Heink does little with her hands when she is at home. She has entire charge of the family, and with eight children, the youngest only four, there is always plenty to do. The youngest child, by the way, was born in America, and bears the name of George Washington Sembrich.

In explanation of her hyphenated name it may be added that the singer was married twice. Her second husband, Herr Heink, was formerly stage manager at the Stadt Theater, in Hamburg, where he met her. She was then Mme. Sembrich. After the German custom, she added his name to her own. Mr. Heink had two children when he married her, and she had one. Together they have five more. The children all love one another, and there is never a semblance of misunderstanding.

Mme. Sembrich-Heink is fond of America and things American. This is due, in a measure, to the fact that her real popularity began when she came to this country to sing. Her house is furnished almost entirely with American articles. She has not only many souvenirs and bits of bric-a-brac, but also has an American tea service, china service, bathroom, and even an ironing machine, which she shipped across the water. She also has an American piano in her music room.

All the children in this family are musical. They have been strictly and religiously brought up. When the mother is away, the eldest daughter, now seventeen, keeps things in order about the house. The family has the American breakfast habit, having the first meal of the day never being complete without some kind of cereal with a patent name.

One odd feature of the house is the part set aside for use of Mme. Sembrich-Heink's mother-in-law. She is rather old, and in order to please her there has been reserved for her a sitting room, bedroom and kitchen on the second floor. She has her own servant, and can live all alone if she cares to.

## WHAT DO YOU THINK OF THIS?

The Milks' Emulsion Company, of Terre Haute, Ind., are out with an offer to cure the worst case of Stomach trouble, Constipation in existence, or money refunded, and to start you off they agree to buy the first bottle for you, from your druggist and present it to you free of charge. All you have to do is to write and ask them for an order on your druggist for a free bottle, giving your name, address and particulars of your case.

This looks to us like a pretty good proposition. The fact that all druggists handling Milks' Emulsion are requested to guarantee every bottle they sell, is a sure indication of merit. Otherwise the Milks' Emulsion Company would soon go out of business, and we notice they have come to the front very fast since placing Milks' Emulsion on the market one year ago.

dred concerts. Mr. De Pachman has not been heard in this country since the season of 1899-1900, for the ocean voyage is a very serious ordeal to him. But he has been touring Europe continuously and last year he gave many concerts in England. The success of his latest London recitals indicates that he has never been in finer form, and American audiences will know what that means. His tour on this side will open with orchestral appearances and recitals at all the large cities, which will keep him in the East and middle West until Jan. 1, when he will proceed to the Pacific coast. His manager sends word that the great pianist will give a concert in Indianapolis.

### Musical Notes.

The leading soprano for the May festival, at Cincinnati, to be held May 12, 13 and 14, is Miss Agnes Nicholls, of London, who has never sung in the United States, and who will sing nowhere else this season except at Cincinnati. She has earned her position as the oratorio soprano of England, particularly by her earnest work as a Bach and Beethoven singer. At the Cincinnati festival she seems to have about the Bach B minor mass, on May 12, and in the Beethoven "Missa Solenne" and Ninth Symphony on May 13. At the annual concert, May 12, she will sing the aria by Weber, "Ocean, Thou Mighty Monster," and "Isle of Death," from "Tristan and Isolde."

Henry W. Savage's English grand opera company will show a larger and this time more than ever before, and the indications multiply that the organization is everywhere accepted as a fixed American institution. Next season two new and massive productions will be added to the present list and the company itself will be somewhat enlarged. It is Mr. Savage's policy to perpetually add to the strength of his grand opera forces, although he has been about to reach the limit in this year's combination of singers.

Wagner's full name was Wilhelm Richard Wagner, and he himself shortened it. Mr. Huneker tries to prove in his "Overtones," recently issued by the Scribners, that he no right to the name, being, in reality, of Jewish descent.

Robert Grau announces that his experience of thirty years had led him to believe that he could afford to pay \$100,000 a concert on his American tour this season. He made a mistake, which, however, he says, cost him only \$100,000. Next season he is going to reverse his policy, and bring forward Miss Nina David, a singer totally unknown, but who, he avers, has a voice with the "greatest" in the world, and "who will bring forth many dear works of the old Italian and French schools that he has had no exponent in the proper key for years. The debut is to be at Carnegie Hall, New York, on Oct. 17.

Yeaye returns to this country next season to play fifty concerts under the direction of his former manager, R. E. Johnston. His first appearance will be at Boston with the Symphony Orchestra, Dec. 2.

The Metropolitan School of Music has outgrown its present quarters, occupied so long by this institution, and on the first of next month will remove to the building at the southeast corner of Illinois and North streets. The board of directors of this school, which is headed by the members of the faculty: Oliver Willard Pierce and Mrs. Flora M. Hunter, of the piano department; Leslie E. Peck, the new teacher of band instruments, and Hugh McGibben, of the violin department. The Metropolitan School was established in 1855 and is the oldest school of music in the State. It has a faculty of twenty-one teachers, all branches of music being represented. The new quarters are ideal and the school bids fair to continue its old success.

The annual public concert of the Musikverein will take place at the German House on the evening of May 12. The Musikverein will be assisted in this entertainment by the Apollo Club of Muncie, which will augment the male chorus to 100 voices. The full orchestra of fifty-five instrumentalists will be heard and there will be two good soloists, who will be announced later on.

The Central College of Music announces that the next artists' recital, under the auspices of that institution, will take place on the evening of May 12, instead of next Tuesday night, as had been originally planned. The visiting artist will be Miss Anna Nichols, the celebrated violinist.

The beautiful Easter cantata, "The Risen King," by Schnecker, will be repeated at St. Paul's Episcopal Church this morning. The director of the cantata will be the choirmaster, C. H. Carson. The vested choir of forty voices will be heard and the soloists will be Mrs. Josephine Dremann, soprano; Paul Jeffries, tenor; Mrs. Aquilla Jones, contralto; Everson McHatten, baritone; and Miss Grace Cunningham, alto. The violin obligato to the principal soprano solo will be played by Miss Edith Storer. At the evening service a special programme will also be given.

D. H. Baldwin & Co., the piano dealers, have arranged to give a piano recital next Friday evening in their new warehouses, which have recently undergone many improvements. The recital will be in charge of Hugh McGibben, the violinist, of the Metropolitan School of Music, a leading soprano soloist of Cincinnati, and E. Roberts, a Cincinnati pianist. The programme will be a very attractive one.

A feature of the special musical service at the Second Presbyterian Church this evening will be the singing of the aria, "The Verger of the Garden of Gethsemane," by Mrs. Herbert Thorne, the gifted soprano, who has recently come to Indianapolis from New York.

A piano recital will be given at the Propylaeum next Wednesday evening by Clarence Veeder Nixon, under the auspices of the Metropolitan School of Music. The programme will be made up of compositions by Chopin, Liszt, Mozart, Mendelssohn, Weber, Liest, Fozner, Bartlett and Henry Holden Husse.

A piano recital, under the auspices of the Sprankle Studio of Music, will be given at the German House next Friday evening. Many of the students of the school will participate in the interesting programme that has been prepared. Mrs. Leah Loveloy Howard will be the special vocal soloist.

**Pretty Girl in a Crowded Street Car**

The crowded Indianapolis cars are responsible for a good many things first and last. They were responsible for the embarrassment of a very pretty girl the other night. Two young men had something to do with the embarrassment. The pretty girl was sitting near the back of the car. The aisle was already crowded, and when the two young men entered it was even more crowded and there was no vacant strap to afford a hand for the new-comers. The car started with that disconcerting jerk which is the preliminary to the movement of most cars, and as a result, one of the young men tumbled down in the pretty girl's lap. The pretty girl flushed and looked at the young man who had tumbled down. The passengers around smiled sympathetically—some of them enviously. The young man who had tumbled down was embarrassed as the pretty girl, evidently, so soon as he could pull himself together he removed himself from his unconventional attitude and fronted the pretty girl, lifting his hat with an abject gesture. "I beg your pardon," he said, in a tone of regret.

The pretty girl was still obviously embarrassed, but she wanted to soothe the young man. That is usually the way with a woman. "Oh, not at all," she said sweetly, "nervously. I didn't mind—it's all right."

Then the second young man took the corner of the stage. His tones were clear cut. "Well, all I've got to say, Tom, is that you were an idiot not to stay there—she says it was all right."

The pretty girl blushed helplessly, the first young man grew even more confused; but the rest of the unfeeling passengers laughed.



FRANCIS ARCHAMBAULT  
The Bass Soloist of the "Parsifa" Concert.



MME. HARMON-FORCE  
The Soprano Soloist of the "Parsifa" Concert.

## How Women Obtain Leap-Year Privileges

New York Globe.

It is to St. Bridget, of course, that the women owe their leap-year privileges. St. Bridget, so the story runs, asked St. Patrick for a year in which maid might, with perfect propriety, woo. St. Patrick first allowed his fair pleader one year in seven, but she finally succeeded in beating him down to one year in four. Whereupon St. Bridget, ungrateful creature that she was, immediately turned around and asked St. Patrick himself to marry her, and the good man could only make his escape by compromising on a kiss and a new silk gown. In which there is a suggestion for the ladies:

Marry me, or, if not, a new gown. St. Patrick himself is a terrible fellow. But the man, undismayed, gave his purse to the maid, and said he would be his to the dawn.

The London Spectator thinks it is a queer reflection that, whereas it is the instinct of most men to laugh at the notion of women proposing, whenever the greater poets and prose writers have written on the subject, they have generally produced some of their best work. The most celebrated instance is, of course, "The Tenth Muse," in which "I am not what I am." Viola pleads, "I would you were as I would have you be," she is answered, "I would you were as I would have you be." The London Spectator does not mention it—"The Courtship of Miles Standish," ending with Priscilla's ideal and the school bids fair to continue its old success.

There is also Mrs. Browning's "Lady Geraldine's Courtship," which is sufficiently explanatory; and in the Spectator's opinion, the strongest chapter in this school of thought is the one in which Ursula March decides to tell John herself what he has chosen he will not tell her. The Spectator asks: "What is the result of this? It is a girl's proposal in leap year?"

If you know a girl who is fair to see—Beware! Beware! If she looks at you still would be—Beware! Beware! For, as the Mail each morning shows, Seniors, about with Me to choose. Are asking how they should propose—Beware! Beware! Take care!

"This clear what they intend to do—Beware! Beware! They'll 'willy-nilly' marry you—Beware! Beware! For, as the Mail each morning shows, Seniors, about with Me to choose. Are asking how they should propose—Beware! Beware! Take care!

A Few Echoes from an Intellectual Evening

New York Mail.

Richard, aged twenty, and Helen, aged eighteen, have reached the point where they confide to their intimate friends how perfectly lovely the other one is, how wonderfully bright and "different" from every one else. This is a sample of the elevating conversation that ensues when Richard calls and scintillates to the admiration of Helen.

Richard (emerging from his hat and coat, showing himself brushed and polished and groomed within an inch of his life)—"Oh, hello, there! 'S'raid I'd not find you at home. I thought you were out. I never saw a girl so shy as you are about taking a compliment."

Helen—"Why, Dick? 'Well, all I have to go by is what I hear on all sides. What makes you so pink? I wouldn't blush if I were you. I never saw a girl so shy as you are about taking a compliment."

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## Most Men are Cowards In a Train Hold-Up

O. Henry, in April McClure's.

If you want to find out what cowards the majority of men are, all you have to do is rob a passenger train. I don't mean because they don't resist—I'll tell you later on why they can't do that—but it makes a man feel sorry for them the way they lose their heads. Big, burly drummers and farmers and ex-soldiers and high-collared dudes and sports that, a few moments before, were filling the car with noise and bragging, get so scared that their ears flop.

I opened the door of the sleeper and stepped inside. A big, fat old man came waddling up to me, puffing and blowing. He had one coatless on and was trying to put his vest on over that. I don't know who he thought I was.

"Young man, young man," says he, "you must keep cool and not get excited. Above everything, keep cool."

"I can't," says I. "Excitement's just eating me up." And then I let out a yell and turned loose my forty-five through the skylight.

That old man tried to dive into one of the lower berths, but a screech came out of it, and a bare foot that took him in the forehead and landed him on the floor. I saw Jim coming in the other door, and I holloed for everybody to climb out and line up.

They commenced to scramble down, and for awhile we had a three-ringed circus. The men looked as frightened and tame as a lot of rabbits in a deep snare. They had on, on an average, about a quarter of a suit of clothes and one shoe apiece. One chap was sitting on the floor of the aisle, looking as if he were working a hard sum in arithmetic. He was trying, very solemnly, to pull a lady's No. 2 shoe on his No. 9 foot.

The ladies didn't stop to dress. They were so curious to see a real, live train robber, bless 'em, that they just wrapped blankets and sheets around themselves and came out, squeaky and fidgety looking. They always show more curiosity and stand than the men do.

C. W. Kriel, sole distributor for Wilkie Collins, 10 cent clerk, Tom Benton, 5 cent cigar. Enough said.

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